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Correspondence.

THE LEGEND OF THE WILLOW-PATTERN PLATE.

Editor of *The Art Amateur*:

SIR: A writer in London Society has been inspired, by the contemplation of a willow-pattern plate, to write the enclosed verses, which I should be glad to see republished in your columns.

KERAMOS, Brooklyn, N. Y.

ANSWER.—The poem, which is too long for citation in full, tells the story of Li-Chi, a Chinese maiden whose

—paw was a mandarin, wealthy and great,
And pompous withal, a position so big held he;
His house and estate may be seen on the plate,
Though portrayed in a style somewhat higgledy-piggledy.

The trees, some like feathers and some like piled stones,
Are quite a burlesque of the science of botany;
For Hooker would swear by Linnaeus's bones
That like them in nature there surely are not any.

How like a bird's claw spreads the uncovered root
Of the comical willow! But queerest of trees is
The one on the right, from whose waving arms shoot,
Not leaves, but great puddings, as round as Dutch cheeses!

Li-Chi had a humble lover named Chang, whose audacious
affection being discovered, the enraged mandarin bade him be
off to Hong-Kong or the moon!—

But as that destination was not to his mind,
Chang fled to his own island home with his fair one
(A view of it drawn in the pattern you'll find,
Close to where the horizon would be if there were one).

The infuriated mandarin went in pursuit of Li-Chi and her
swain, whereupon

—the gods, looking down through the gathering mists
At eve, saw the lovers, whose plight so concerned them,
That to shield them in peace from the mandarin's fists
They graciously into two turtle-doves turned them.

At the top of the pattern you'll find them depicted,
Each with two pair of wings; but you're left to imagine
The kicks upon innocent people inflicted,
And the uproar the mandarin vented his rage in.

And of such a surprising romance of devotion
As the quaint Chinese pattern is designed to perpetuate,
You'll freely confess that you hadn't a notion
When last off a plate of a blue-willow "set" you ate.

PHOTOGRAPHING ON CHINA AND GLASS.

Editor of *The Art Amateur*:

SIR: I read in the issue of *The Crockery and Glass Journal* of August 5th that Mr. George Warrin, decorator on West Broadway, "should receive something of the honor due him as the originator of the process" of producing perfect photographic representations on china. This is a mistake, as the process has been very well known for a long time. As far back as 1865 M. Maréchal and the late Tessié du Motay, who died in this city some months ago, had succeeded in transferring and baking photographic representations on stained glass. At about the same time MM. Poitevin and Lafon de Camarsac made photographic portraits on china.

I and my associates do not claim any honor for the invention; but we can produce very good permanent photographic representations on glass, on china, on faience, and on enamel. We can make them look like an ordinary photograph, or in red, or in blue. Furthermore, we can paint them, and thus produce a permanent and indestructible enamelled portrait. We invite the public to call and see the results of our work.

CAMILLE PITON, 23 Union Square, N. Y.

MISS LINWOOD'S CREWEL PAINTINGS—THE "BAYEUX TAPESTRY."

Editor of *The Art Amateur*:

SIR: Can you tell me anything about "Miss Linwood, the famous crewel painter"? And will you inform me how large the so-called Bayeux tapestry is?

ACUS, Orange, N. J.

ANSWER.—(1.) Miss Linwood was an English lady, who spent a long and busy life in copying the old masters in crewels, so faithfully that at a little distance the work of the needle could not be distinguished from that of the brush. Her crewels were dyed under her own supervision, and her pictures were embroidered on a stiff twilled fabric called "tammy," the outlines being drawn in chalk. The first painting she copied was Carlo Dolci's "Salvator Mundi." A collection of sixty-four of her works, including a portrait of herself, was exhibited at London. (2.) The "Bayeux tapestry," according to the best authority we have at hand, is about twenty inches wide and about 75 yards in length, being shaped like an enormous ribbon.

CASTINGS "À CIRE PERDUE" AND FROM NATURE.

Editor of *The Art Amateur*:

SIR: In the last issue of your instructive journal, in explaining the term "à cire perdue," you speak of a mould made around a wax model. What material is used for making such a mould, and how is it applied to the wax?

M. L., New York.

ANSWER.—The material used is a mixture of clay, charcoal and sand, tempered with water, so as to be very plastic and capable of readily taking the minutest impressions. The first layer of this mixture is allowed to dry spontaneously on the model, then a second layer is added, and so on until the mould is thick enough. After the mould has dried sufficiently, the "jets" for the introduction of the melted metal and the "vents"

for the escape of air and gases are made. Before the mould is used, it is thoroughly dried, and heated nearly to redness; the wax then naturally runs out, and leaves the exact space that the metal is to fill up. Instead of the wax model (the branch of a tree, a basket, a lizard, a frog, a crab, or any other object, may be used; and, after the mould has been heated to a temperature sufficient to calcine the contents, the ashes are washed out or blown out through the jets and vents. This method is called "casting from nature."

TRANSFERRING EMBROIDERY DESIGNS.

Editor of *The Art Amateur*:

SIR: Will you kindly inform me how to transfer designs from paper to any material suitable for embroidery, so that they will not become erased while working? Can it be done with indelible ink?

AMATEUR, Somerville, Mass.

ANSWER.—You will find directions for transferring designs in the "Art Needlework" department of this issue of *THE ART AMATEUR*. Indelible ink may be used if desired, but ordinary ink will be generally found to answer every purpose.

"THE BATTLE OF ISSUS."

Editor of *The Art Amateur*:

SIR: I have seen somewhere a picture of the mosaic—"The Battle of Issus"—in which was shown a figure of a man on horseback. No such figure appears in the illustration of this mosaic in the August *ART AMATEUR*. Are there two mosaics representing "The Battle of Issus"? Or what is the explanation?

CHARLES S., Georgetown, D. C.

ANSWER.—The explanation is that the left-hand portion of the mosaic is very much broken and was purposely omitted from our illustration. Almost the only thing that remains in this



FIGURE FROM "THE BATTLE OF ISSUS."

omitted portion is the identical "man on horseback" of which our correspondent speaks. Even this figure is far from complete, as will be seen from the accompanying representation. It is of interest, however, as being probably a contemporaneous portrait of Alexander.

SUPPLEMENT AND FIRST-PAGE DESIGNS.

PLATE LXI. is a design for two tiles, representing "Bernard Palissy." Make the ground turquoise blue, the hair gray, the shirt collar white of the china, the waist red, the belt brown, the sleeves brown bitume, the cloak dark-gray, the breeches light-yellow with black bands, the pantaloons ochre, the shoes red-brown, the bricks red, the books brown, the plaque and vase green, yellow, and so on.

PLATES LXII. and LXIII. are recent English designs for outline embroidery or etching on linen.

PLATE LXIV. is a design for a plate—"Horse-chestnut and Dogwood"—to be painted as follows: Horse-chestnut leaf, in the light, apple green, mixing yellow shaded with chrome green, and mixing yellow darkened with brown-green. Flower stem, apple-green, mixing yellow very light with more yellow on the top. There are two kinds of horse-chestnut flowers, the white and the pink. White flowers—light: white of the china shaded with carmine A and pearl-gray; outlines in light-gray. Pink flowers—carmine No. 1, shaded with gray No. 1. Dogwood flowers—dull yellow color. Light: yellow 47, very lightly shaded with gray and yellow ochre. The stamens, silver-yellow, shaded with yellow-brown and brown-green. Beetle—brown, with pale yellow underwings.

The design for a portrait plaque, given on the first page of this number of *THE ART AMATEUR*, is difficult, and should only be attempted by a professional painter, or a very skillful amateur, well versed in face-painting. If the plaque used is wider than the design, put a band around it to occupy the extra space. A ground in raised enamelled gold will be very effective. Trace the drawing of the ground with the greatest care on the plaque, outlining the head with carmine. Then with white enamel trace the straight square lines and the ornamental flower in the middle. Put the enamel thick enough, so the drawing will be in relief, and then do the preparatory work on the head for the first firing. When the raised groundwork has been baked, tell the decorator to apply a coat of gold on the second fire, and then a second coat of gold for the third and last fire. The cap is painted in three colors, the back portions being yellow-ochre and black (a light coat of yellow-ochre and raven black all over for the first fire; shaded with the same colors for the second fire, and yellow ochre and brown bitume and black and blue for the third fire), the portion over the head being ivory-yellow with brown band. The strip on the top of the forehead is light-blue, with a pattern in ultramarine blue outlined with black. The wrong side of the strings is red (carmine); the neck-ribbon is dark velvet (blue and black), and the braces will be dark-brown (brown bitume and black, or sepia and blue). The trinket is gold, silver-yellow (first fire), shaded with yellow-ochre and brown bitume (second fire), and pearls, sky-blue (first fire), shaded with ultramarine (second fire). For the last fire make all the outlines in black, except on the face.

New Publications.

THE OBELISK AND FREEMASONRY, according to the discoveries of Belzoni and Commander Goringe, written by Dr. John A. Weisse, and published by J. W. Bouton, is a timely volume, not so much perhaps for what it contains in relation to the mystic brotherhood—for of its value on that account, not being of the elect, we cannot give an opinion—but because of much valuable information contained in it concerning New York's recently-acquired monolith and the other twenty-nine obelisks now in existence. It gives also other useful information bearing on the subject under consideration not, otherwise accessible to the general reader. Without wishing to throw any discredit on the antiquity of the craft, we must express our surprise at the apparently unreserved endorsement, given in the book to all the strange things that Mr. and Mrs. Belzoni have said connecting Egyptian monuments with Freemasonry. Dr. Weisse writes for the public as well as for the brethren, and should remember that the former are not in possession of the evidences which, perhaps, he has. In the pages before us we are frequently staggered by such unsupported assertions as that, "Freemasonry commenced from the Creation, and was established by the family of Seth," and that "the Masonic apron originated from the covering or apron of fig-leaves, adopted by Adam and Eve after the fall, particularly the Mystic Apron of Serpents, which was dedicated as a memorial to commemorate that fatal event." This second statement appears under the heading, "The Royal Egyptian Masonic Aprons." Without desiring to be troublesome, we really *should* like Dr. Weisse to tell us upon what authority it is to be assumed that the Egyptians knew anything about Adam and Eve and their aprons. The descriptions that accompany the illustrations—many of which, by the way, are colored, and all of which are very interesting—we are told are "opinions Mr. and Mrs. Belzoni formed during and after their sojourn in Egypt." "As Egyptology was in its infancy then," adds Dr. Weisse, "and little or nothing was known of hieroglyphic deciphering till about 1825, their ideas can hardly agree with the Egyptology of 1880." We should say not. But why then, doctor, lay so much stress on these opinions as to make them really the foundation of the Masonic part of your treatise? Our author really is far too credulous. In his anxiety to prove a preconceived theory, frequently he accepts, apparently without investigation, the boldest and most improbable stories. For instance, a few months ago a silly newspaper rumor, which was subsequently authoritatively denied, declared that the Jews were about to return to Jerusalem and that their rich men were negotiating for the purchase of Palestine, where an attempt would be made to re-establish their former national glory. The absurdity of the story was obvious. Dr. Weisse, however, still accepts it as a fact, and builds upon it an incongruous sort of a millennium. He says: "As there is now a movement to enable Abraham's long-exiled progeny to return to Palestine and restore the Promised Land, why should there not be a simultaneous effort to reinstate the brilliant Masonic Temple where Rameses the Great was initiated (?) four millenniums ago. . . . The Duke of Cyprus, Rothschild, and five millions of Abrahmites, Zola, Grand Master of Egypt, and Dr. Fanton, of Macedonia, recently so conspicuous concerning the Masonic emblems on the American obelisk, the Druses, Grand Orient, Parsees, and especially the Brethren of Ishmael, might approach the Khédive on the subject," and so on. "We are sure" he continues "the Prince of Wales, Grand Master of England, and Premier Gladstone would back the movement with all the prestige of Great Britain." No doubt. "Thus," he says, "might the torch of recent civilization be carried into retrograded Asia and Africa, having Gibraltar, Malta, Cyprus and Aden connected by the Suez Canal, a universal Masonic Temple near Pharaonic Thebes, a liberalized Jewish empire in Palestine, a vast British empire in India, and progressing Japan in the distant Orient, linked to Republican America by steam. Such are the prospects of Freemasonry and Judaism, assisted by the ubiquitous English-speaking populations." Oh, dear!

BOOKS RECEIVED.

POTTERY DECORATION UNDER THE GLAZE. By M. Louise McLaughlin. Cincinnati: Robert Clarke & Co.

CHARCOAL DRAWING. By Karl Robert. Cincinnati: Robert Clarke & Co.

MODELLING IN CLAY. By A. L. Vago and Benn Pitman. Cincinnati: Robert Clarke & Co.

ILLUSTRATED BIOGRAPHIES OF THE GREAT ARTISTS: SIR EDWIN LANDSEER. By F. G. Stephens. SIR JOSHUA REYNOLDS. By F. S. Pulling. New York: Scribner & Welford.

ARCHITECTURE, GOTHIC AND RENAISSANCE. By T. Roger Smith. New York: Scribner & Welford.

CLASSIC AND ITALIAN PAINTING. By E. J. Poynter and Percy R. Head. New York: Scribner & Welford.

THE American manufacturers are getting alarmed at the immense importations of Japanese sunshades, which are almost supplanting the more costly and less beautiful home article. In the show windows of the Japanese stores, and notably those of the First Japanese Trading Co., in Broadway, one sees charmingly hand-painted parasols, which, although, of course, more expensive than the common paper ones, still are cheaper than the ordinary silk parasol of good quality.



PLATE LXI.—DESIGN FOR TWO TILES. "Bernard Palissy."

DRAWN FOR THE ART AMATEUR BY PROF. CAMILLE PITON OF NEW YORK.

(For instructions for treatment, see page 88.)







PLATE LXIV.—DESIGN FOR A PLATE. "Horse-Chestnut and Dogwood."

DRAWN FOR THE ART AMATEUR BY PROF. CAMILLE PITON OF NEW YORK.

(For instructions for treatment, see page 88.)

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A PORTRAIT PLAQUE. "THE FAIR YSEULT."

DRAWN FOR THE ART AMATEUR BY PROF. CAMILLE PITON, OF NEW YORK.

(SEE PAGE 88.)

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